When I stretched out in my hammock, Kamairahó, who was already lying in his hammock with his wife, smiled at me as usual and greeted me courteously with the customary "papaneká (you have come)." I asserted, no less decorously, "Him, hm, e, e." He went on, still smiling, "Kananchahó around. Kananchahó coming. I'm afraid." Although he did not seem particularly scared in spite of this statement, I calmed him with a few words as I had done with the others, and he immediately laughed, changed the subject, and jested with his wife.

Later, it became evident that the presence of Kayapó in the neighboring forest had been invented by Anavanf, a somewhat foolish youth of about 17. On the following morning he confessed that he had lied. He probably wanted to make himself important. The general readiness to believe him shows the state of mind of the Tapirapé toward their feared neighbors. Incidentally, on the day when Kamairahó showed me the smoke pillars of the "Ampaneá" to the southwest, he showed me a similar display by the Kayapó to the north.

The non-material defenses show that the Kananchahó are regarded as the Number One enemy. Although the Karajá are also feared, only the northern neighbors, by what I was able to observe, are the object of parodies, violently abusive songs, and mocking pantomimes. On June 24, the Tapirapé, in a weeping tone, sang a seemingly obscene chant about the Kananchahó, which aroused endless laughter. It was sung in the men's house, where other youths gave a ludicrous impersonation of those enemies, emitting their would-be tribal cry, running and jumping crazily hither and yon, gesticulating with angry excitement, and hitting the house stakes with their clubs. At the same time, in front of the house, other men accompanied by the women and children danced and sang the kaó, the danced song that derives its warlike character not only from the weapons in the hands of the warriors and from their serious look, but also from the powerful rhythm of stamping feet and the menacing quality of the guttural sounds.

[102:125] While all this pertains to night performances, another spectacle took place two days later in daylight. It was a dramatization of the supposed Kayapó attack on the 20 Tapirapé who had failed to return from the hunt during the previous year. Six youths, holding on to each other in friendly fashion two by two,